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### **CITY PAGES**

Oct 9-15, 2019

VOLUME 39 | NUMBER 2027





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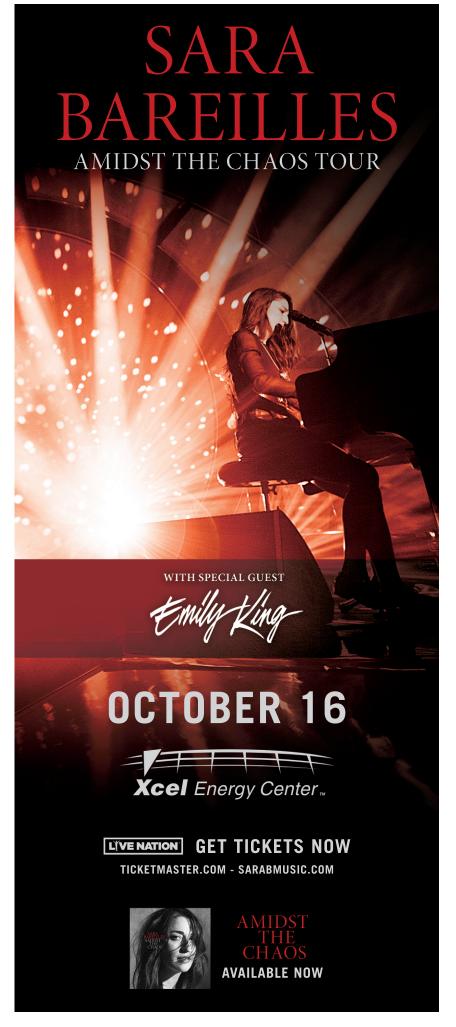
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ISSN 0744-0456. City Pages is published weekly by Star Tribune Media Company, LLC. City Pages is located at 650 3rd Ave. S., Ste. 1300, Minneapolis, MN 55488. City Pages is available free of charge, limited to one copy per reader. Additional copies of the current issue may be purchased at the City Pages office for \$1, payable in advance. No person may, without prior written permission of City Pages, take more than one copy of each City Pages weekly issue. Subscriptions are available for \$100 per year. Subscription orders must include check or money order payable to City Pages, and should be mailed to City Pages Subscriptions, 650 3rd Ave. S., Ste. 1300, Minneapolis, Minnesota. Postmaster: Send address changes to City Pages, 650 3rd Ave. S., Ste. 1300, Minneapolis, Minneapolis, Minneapolis, Minneapolis, Minneapolis, Minneapolis, Min S5489.

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#### THE SHORTLIST



THE STAT SHEET

\$415,000

Average wage for the five highest-paying jobs in Minnesota state government, which all belong to psychiatrists

\$57,782

Average pay for teachers in Minnesota

#### \$3.7 million

Amount the Minnesota Department of Human Services spent on Medicaid for dead people over a two-year period

111,000

Average TV viewership for Twins games this season, up 65 percent over last year

"Free speech means you get to say it without prosecution. Doesn't mean others can't say your speech makes you a dumbass."

Reader Kelly Wilson responds to "University of Minnesota College Republicans' mural is vandalized for fourth year in a row," at citypages.com.

#### TEACHER OF THE YEAR

**GRETA THUNBERG MAY BE** the coolest kid on the planet. The Swedish climate-change activist is everything you hope for in a 16-yearold: smart, thoughtful, and deeply caring about the world around her.

Matt Baish, a science teacher at Iowa's Waterloo West High, is clearly not her equal. When someone posted a story about Thunberg on Facebook, Baish replied, "Don't have my sniper rifle." He was promptly suspended.

It's one thing for a teacher to joke about killing a child climate activist, seeing how his place of employ is a preferred setting for mass murder. But for a science teacher?

#### POPULAR STORIES

AT CITYPAGES.COM

Beware, Minneapolis: TRUMP RALLIES leave a long trail of unpaid bills

#### LIBERTINE RESTAURANT CLOSES.

owners done with Uptown

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# LEGAL DECEPTION

Women sue Post over shortage of honey in Honey Bunches of Oats

n the summer of 2017, Susan Wrublewski of Framingham, Massachusetts caught a commercial for Honey Bunches of Oats cereal on TV. The box was covered in a large yellow sunburst with a wooden honey dipper at center, dripping with golden strands of the sweet, sticky stuff.

Like a lot of people, Wrublewski was worried about the processed sugar in her diet. She thought a cereal sweetened with honey might be better. So she made Honey Bunches of Oats with Almonds part of her morning routine.

But she would eventually feel deceived. Last year, she and another Massachusetts woman sued Post Consumer Brands-the Lakeville, Minnesota company that makes the cereal—for deceptive marketing.

Even with the giant honey dipper, the bumble bee, and the all-caps "HONEY" emblazoned on the box, honey is not actually the primary sweetener in Honey Bunches

of Oats. That would be plain old white, granulated sugar. Followed by corn syrup. And molasses.

"A product branded Honey Bunches of Oats that pictorially conveys cereal being covered with honey and a bee in flight hardly means to a reasonable consumer that the product is mostly sweetened with sugar and other processed substances, or, moreover, that it contains only a miniscule amount of honey," the suit read.

As a result, the women enjoyed the cereal, thinking they were snacking on mostly allnatural goodness. They wanted damages, attorney's fees, and any "further relief" a judge deemed proper.

But Post filed a motion to dismiss the suit, saying it never said honey was the main sweetener in the cereal-just the main flavor. If the plaintiffs didn't bother to read the ingredients listed on the side of the box, that was their fault.

In August, U.S. District Court Judge



Allison Burroughs tossed the suit. The packaging, she said, was "fully compliant" with the feds' rules on marketing-which allow deception as long as it's disclosed in the fine print.

Wrublewski and Lima are far from the first to attempt this. General Mills dodged a class-action suit in 2016 for describing its products as "healthy," "nutritious," and

"wholesome," even though sugar accounts for nearly a third of the calories in Honey Nut Cheerios.

Similar suits have been brought against both Post and Kellogg for marketing products as rich in whole grains, vitamins, and minerals, all without warning consumers about the amounts of sugar in cereals like Frosted Mini Wheats. - HANNAH JONES

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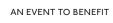
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# Magic Kingdom

DOZENS OF PREDATORS, HUNDREDS OF KIDS.

FOR DECADES, CHILDREN'S THEATRE TRAINED STARS

AND SCORCHED LIVES.—By Susan Du

This is an abridged version of a story that appears in full on citypages.com. It contains references to sexual assault and suicide.

hortly after Children's Theatre Company was founded in 1965, critics were calling it the greatest children's troupe in the world. The extraordinary feats of its cast and crew, bright kids from across America, afforded the Twin Cities a reputation for artistic excellence.

The Minneapolis company was an insular institution with mysterious methods, helmed by the brilliant and volatile John Clark Donahue. He was also a predatory abuser of children. It was common knowledge that the boys in starring roles tended to be those who serviced Donahue sexually.

When Donahue was finally caught in 1984, Judge Charles Porter skewered the Twin Cities arts community for its complicity.

Underneath Donahue were dozens of other staffers who sifted freely through the company's turnstile of children. Some predators were friends Donahue hired to teach. Others were former students who'd been raped in an earlier decade, raised in a boundaryless reality to become perpetrators in another.

But because many within the company worked to deflect probing questions from the outside world, the institutional nature of the abuse was hidden for decades. In 2013, Minnesota created the Child Victim Act, a three-year window to temporarily lift the statute of limitations on sex crimes.

Alumni were now in their 50s and 60s. Those who stayed in the Twin Cities inherited its arts scene, where survivors and perpetrators work in the same circles. Many led damaged lives perforated with attempted suicides, failed marriages, and unbidden intrusions of post-traumatic stress.

Seventeen alumni served lawsuits, accusing Children's Theatre of abuse. Their cases reveal more than was publicly known about the company's 50-year history, as well as how many of its former tribe prefer to leave that past untilled.

#### VILLAGE STORYTELLER

n 1961, John Clark Donahue was 23 when he was convicted of molesting a 17-year-old boy. Police suspected the teen was being traded in an underage pornography ring. Donahue served three months in jail and went to work as a set designer for a south Minneapolis children's theater troupe called the Moppet Players.

Moppet's founder, Beth Linnerson, wanted to provide free classes for neighborhood kids. Donahue had ambitions of artistic primacy. His vision evolved into the Children's Theatre Company.

Donahue's eccentric genius in his role as artistic director delivered the company to the highest caliber of professionalism. He'd communicate the

lush fairy tale world of his imagination through allegory and language so strange it bordered on babble, commanding young actors to dance like wheat in a wheat field, and memorize lines he made up on the spot.

Children's Theatre partnered with Minneapolis Public Schools to offer afternoon drama classes, and opened a summer institute that recruited children from out of state. Staff were hired to coach acting, compose music, paint sets, and write scripts.

Families aspired to see their children among the stars. Creative kids who were outcasts in mainstream schools gravitated to the stage. In auditions, hundreds would sing, dance, and tumble, but only one or two could catch Donahue's eye.

In the 1970s, Donahue would take his favorite boys to dinners and shows, the State Fair and Renaissance Festival. They'd stay overnight in his Victorian house at 2536 Stevens Ave. S., and work in his garden.

Lawsuits filed more than a decade later offer insight to how they perceived those encounters. One former child star said Donahue was interested solely in his own gratification. He'd tell young boys that adult-child sex was a natural occurrence everyone enjoyed.

When he'd touch them affectionately in front of other staff, no one was fazed, the student claimed in legal filings. Adults rarely interfered when children got drunk and high at the opening-night bacchanals Donahue hosted at his house. It reinforced distorted notions of what was normal.



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ZOE PRINDS-FLASH

In 1972 Jacqui Smith, whose five children participated in the company, heard their friends discuss "messing around" with Donahue. According to Smith's deposition, she recounted the incident to Debra Anderson, a Hennepin County prosecutor. Anderson referred a handful of children to Minneapolis Police. But the investigation was discontinued within a month. No charges were filed.

Around 1977, a 15-year-old actor ran away and wound up at the Bridge, a shelter for LGBT teens in crisis. He'd been experiencing emotional upheaval from Donahue's role in his life. His mother couldn't get him to come home. A counselor called Donahue, who claimed the nature of their relationship was sensitive and misunderstood.

For decades gossip shadowed the theater. Yet it was easy to say whispers of "John's Boys" lacked sufficient evidence.

Female students were called "Bettys." Donahue was famously cruel to girls, calling them whatever he liked and screaming at them for infractions such as flubbing an accent or failing to "talk like a glass slipper."

Yet the way he spoke of children in public enchanted donors.

"At a time when minds are so free and open, let there be great explosions of confetti and fireworks, great rattles of evil and great moments of sacred beauty, all finely told like the best of ancient storytellers around the fire," Donahue wrote in a 1967 Minneapolis Tribune guest column.

By the 1980s, Children's Theatre built a \$4.5 million world-class facility and reached an annual budget of nearly \$3 million. Como Zoo loaned the theater a jaguar for one production. Rollerblades, patented in Minnesota for off-season hockey training, were used in another before the general public could buy them in stores.

Networks taped its plays for television and VHS. The Smithsonian Magazine feaFormer CTC students Laura Stearnswhose lawsuit went to trial this year-and Erin Nanasi, a fellow plaintiff, console each other during a Saturday afternoon protest of the company.

tured the theater on its cover. Ted Geisel, a.k.a. Dr. Seuss, and Strega Nona creator Tomie dePaola allowed it to adapt their books. There was a Margo Jones Award, among other accolades.

Children's Theatre was like a family. At the center of that universe, Donahue—the self-identified "magician-priest" whose balcony office overlooked the house—was the sun.

#### III. THE SHAVING OF THE HEAD

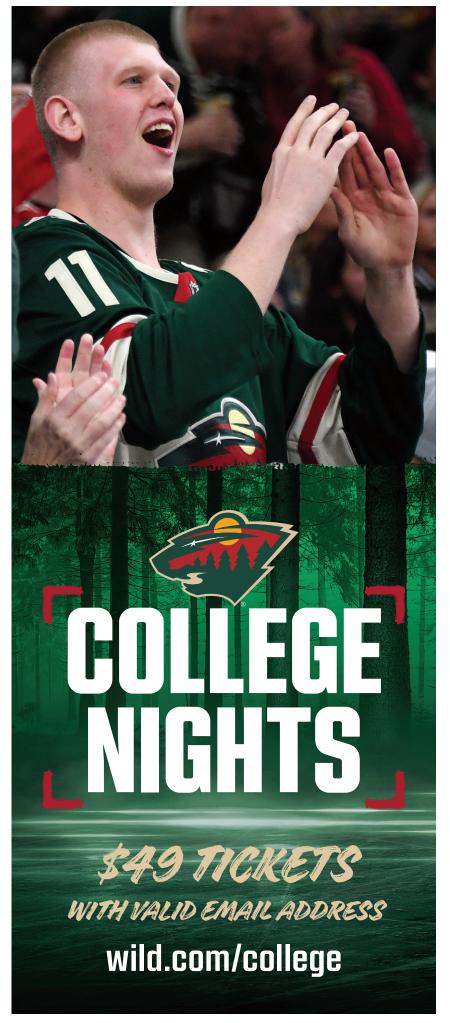
hings escalated in 1981 when Children's Theatre established a full-fledged school. It was a radical experiment in which students taught themselves whatever they wanted at whatever pace they preferred. There were no exams or grades.

Theater was the more serious endeavor. Kids attended classes from noon until 5 p.m., took an hour for dinner, then regrouped for rehearsals that could run until 3 a.m. Everyone was required to crew-changing sets, climbing catwalks, and operating mechanical flywheelsduties that are now the domain of union professionals.

Students spent almost all their waking hours among the same people. Alienated from the outside world, they considered themselves enlightened, equal to their adult peers. There were few age barriers.

Donahue also began to drink excessively. His personality became more erratic and explosive.

Each year, he'd present his philosophy, called the "Shaving of the Head." According to his 1987 deposition, this was when he'd







CBD for this year's Halloween season brings tradition up

The first hemp harvest season in America has brought unexpected changes to how many are interacting with beloved fall traditions.

Industrial hemp was legalized as an agricultural product in late 2018, and it has since exploded in its use in CBD and textile products. Now, Halloween and other autumn favorites are being tweaked and developed based on the new trend of adopting the harvest.

In Minnesota, a farmer is innovating with one of the first ever hemp mazes in the country's recorded history as a refreshing twist on the time-tested fall favorite.

Ted Galaty owns four acres on which he built and cultivated the newfangled attraction, according to the Post-Bulletin.

"Everybody's seen a corn maze. I wanted to do something different," said Galaty.

While it has a flashy new appeal, Galaty said he was also motivated by the increasing cost of corn and the desire to rotate crops.

That's not where the fall CBD and hemp inspirations end, either. Two of the integral aspects of Halloween spirit, candy and costumes, have also seen cannabis influences.

Yahoo! News recently reported on CBD candies, including gummies and chocolates, that might make delightful treats for special (adult) friends this Halloween.

Be sure not the hand out CBD gummies to the kiddos in the neighborhood, as hemp products are only legal for adults, even though they contain 0.3% THC or less.

Still, the non-psychoactive nature of hemp when compared to marijuana is clear to those growing hemp and CBD crops, if not the teens playing "tricks" by trespassing on farms to try the stuff.

"Your lungs would actually fail before you could get high on this hemp," Galaty said.

Why the hype over CBD versions of candy and chocolate we are all familiar with?

Thousands of Americans have turned to CBD, or cannabidiol, for their anxiety, insomnia chronic pain and inflammation issues. While more scientific inquiries are needed to determine the extent of these benefits, testimonials accumulate all the time and preliminary results in animals seem

And while CBD candies make a prime gift idea for Halloween, High Times recently reported on ways people can use cannabis as an inspiration for their costumes.

If you would like to know what CBD gummies, oils and other products are best for you, consider Nothing But Hemp and its expert staff, waiting to educate and assist veterans and newcomers

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remind the student body to respect the discipline of theater, to practice humility and devotion in one's journey as an artist, and to respect their instructors as those who knew the way. Then he'd shave his head.

A village rose. Staff and parents moved close to the theater. Students working late slept in storage closets or went home with other company members.

Thirteen-year-old Karen Hagen found that her opinions mattered as much as any adult's. At parties, she drank as much as they did, and she "dated" almost anyone she chose. She carried a skeleton key to the building.

One night she caught her foot in a hydraulic lift elevator and had to go to a hospital. Afterward, she returned to the theater to recuperate, rather than her parents' home in Northeast's Hilltop trailer court. In the morning, she sold her Percocets to CTC's house manager.

Hagen eventually moved in with a boyfriend, a teacher twice her age, she'd later testify. Sound technician Stephen Adamczak also demanded to have sex with her. She recalled playing strip poker with adult actor Jason McLean.

In 1981 Adamczak, now deceased, offered to drive 15-year-old tech student Erin Nanasi home from rehearsal. It was late. She was grateful. Halfway there, he pulled over and tried to rape her, Nanasi says. She kicked and shoved herself against the door, tumbled onto the curb, and ran home. She told no one.

A transfer from Catholic school, Nanasi says she had no concept of sexual assault. When she spent her 16th birthday with two girls who spoke casually about the fun they had with Adamczak, she felt disoriented. That night she downed two bottles of prescription painkillers her mother kept in the bathroom and went blind for days as she recovered in the intensive care unit.

"When I left, up until five years ago, I believed that being a victim of sexual violence was the price for being gifted and special and privileged," Nanasi says. University of Minnesota Prof. Jeanette Simmonds, who is also suing CTC, joins her former classmates on the boulevard.

Alumni remember McLean as one of the theater's few hetero leads, a handsome man with a decadent manner of speaking. He loved the attention of teenage girls.

In a 1982 production of The Cookie Jar, 17-year-old Marta Hartman-now Keane-played a chorus member. McLean played a punk rocker whom he interpreted as a sex god. Keane later testified that backstage and in hallways, his approach to method acting included lewd growling at the girls, grabbing their butts, and trying to lick their necks.

Hanna Dworkin was assigned as McLean's backstage dresser in the show Puss in Boots when she was 16. The play called for him to be drenched in water. Dworkin's job was to help him into a dry costume in time for the next scene.

She recalls struggling to pull off his wet pants, and discovering he wore no underwear when his penis dangled inches from her face. He laughed, waggled it, and pressed his hand against the back of her head, Dworkin says. Unsure of how to react and anxious not to appear childish, she merely carried on.

#### IV. THE TRIBE IS TESTED

n 1982, the Minnesota Bureau of Criminal Apprehension turned its sights on John Clark Donahue.

Agents met with managing director Sarah Lawless. According to investigative reports, they explained they were "extremely sensitive to the position the Theatre might find itself in, and stated that the contact was spawned out of concern for the Theatre's reputation and wellbeing." They requested student records to identify victims.

Lawless called Bill Powell, chair of the theater's board. A council was convened of its most important members, including Faegre and Benson lawyer Winthrop Rockwell.

That evening, the group summoned Donahue to a meeting at Powell's downtown office, confronting him with the allegations. Donahue called the BCA's inquiry a witch hunt of a prominent gay man.

This small group kept no records, and didn't inform the balance of the 40-somemember board for fear it would leak to the press. They also withheld student records from the BCA, arguing they were private.

The board didn't suspend Donahue, assign anyone to monitor him, or inform parents. All these actions would have obstructed justice, Rockwell maintained.

The BCA contacted hundreds of mostly unhelpful witnesses. But eventually, four teenage boys agreed to speak.

On April 18, 1984, agents raided the theater, arrested Donahue, and called a news conference. Tips flooded in, some indicating the abuse involved not just Donahue and "John's Boys," but additional staff and the "Bettys."

School records show Children's Theatre suspended outreach director Tony Steblay, English teacher Stewart Gamble, Stephen Adamczak, and Jason McLean within days of the raid, but didn't inform parents.

The Hennepin County Attorney's Office convened a grand jury. Most students repelled the process. Those who spoke were called bitches and snitches. Staff raised middle fingers to them on sight, according to alumni.

Fifteen-old Jina Lucas-now Penn-Tracy-was one of McLean's victims at the time. He'd singled her out, flirted with her beneath the stage where props were stored, and eventually asked her to his house under the guise of rehearsal.

They were open about their "relationship," hugging, kissing, and holding hands at the theater, Penn-Tracy later testified.

She says McLean became more sexually violent and paranoid as investigators closed in. He wanted her to deny their sexual encounters and say catty girls were forever fabricating sex stories about the staff they adored. McLean gave her a list of six students. She convinced them all to lie.

"It was a way to neutralize not only me, but other victims and try to discredit the whole community," Penn-Tracy testified this year. "I lied to the grand jury, and I didn't stop him."

By the fall of 1984, most of the cases had broken down, according to lawyer Martin Costello, whose Ph.D. thesis "Hating the Sin, Loving the Sinner" summarized the Children's Theatre prosecutions.

Ultimately, the only person convicted was Donahue, who served 10 months in jail and 15 years of probation.

Though he pleaded guilty and publicly apologized for raping three boys, he later

admitted in depositions to molesting 16. Some of the boys he denied assaulting have since testified to the contrary.

#### V. THEY CIRCLED THE WAGONS

ome students left Children's Theatre that year. Others stayed and closed ranks. Actor Jason McLean was reinstated.

A memo between new managing director John B. Davis and McLean "acknowledges ill-advised and inappropriate behavior on the part of Mr. Jason McLean involving female students," and set conditions for his continued employment: "under no circumstances will he date or entertain female students."

A 15-year-old girl-a Jane Doe who recently settled a lawsuit against CTCreturned to the theater after the summer of 1984 and was cast in shows without having to audition. She says McLean always seemed to know where she was, trapping and molesting her in private nooks backstage.

"He never threatened me directly, but I was certain I was going to die or go to jail. He's very big and violent. It was a bad time."

Doe says McLean would make her sneak out to his house in the middle of the night, force her to eat foods she disliked, such as mussels, and read him children's books naked. Once she refused, and he locked her in his stairwell.

Soon Children's Theatre closed the school amid persistent reports from students and parents that the abuse was ongoing.

Doe wants to correct a misunderstanding about the 1980s prosecutions. Many thought the children were mature beyond their years, that age-of-consent laws were too narrow a lens to judge the company's nuanced situation.

Most at the theater had been indoctrinated by an overpowering culture, Jane Doe says. She counts 16-, 17-, and 18-yearold students who could legally consent among the staff's victims.

"What does it mean when an 18-yearold voluntarily gets into this, but they've been brainwashed?" she asks. "There's no crime if you've convinced someone to be a slave, naked in a room and not moving all day until they come to tell you. What is that crime?"

#### VI. SUNLIGHT

hirty years passed. Peter Brosius became artistic director of Children's Theatre in 1997. Kimberly Motes joined as managing director in 2016. With the exception of "lifetime members," no individual on the board carries over from the Donahue years.

Under the future-focused Brosius, the company redefined itself by implementing

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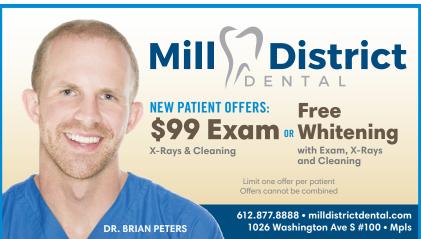
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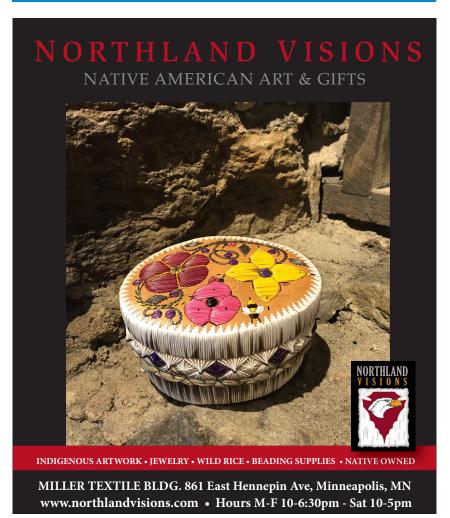
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modern child protection policies. Donahue's plays were retired. The company now stages stories of current events such as the immigration crisis at the border.

Children's Theatre celebrated its 50th anniversary in 2015. In a statement, the company called its abuse history a dark moment. Alumni found that flippant. Some felt the formative years they'd given to the theater-the good and the bad-had been erased.

A private alumni Facebook group launched. Hundreds posted memories. Although rumors of abuse had been ubiquitous, many discovered it went deeper than they'd ever known.

Minnesota's Child Victim Act allowed adults abused as children to file lawsuits against their perpetrators. Alumni deliberted as the window narrowed.

A few years ago, Todd Hildebrandtwho says Donahue raped him in 1977underwent divorce proceedings and lost his job. It led him to believe death would be preferable to pain, so he took a bottle of sleeping pills and went to bed.

He was hospitalized for 20 days. At the time, Children's Theatre wasn't on his mind. So when he finally went to Jeff Anderson and Associates, the law firm famous for suing the Catholic Church and Boy Scouts, he brought along his psychological evaluation, a brochure about adult symptoms of child sex abuse, and a sheaf of playbills from his career at Children's Theatre.

"Is this all a coincidence?" he asked the lawyers.

Simultaneously, Laura Stearns also began to relive her years at CTC. She was cast as Jason McLean's love interest in 1982's Mr. Pickwick's Christmas, when she was 15 and required to kiss him. Next. she was in Trial and Jury and Wind in the Willows.

One summer day she performed in both plays, and was invited to a party across the street at Donahue's house afterward. Stearns got so drunk McLean almost carried her back to his house, where he forcibly raped her. The next morning, she walked back to the theater, sobbing uncontrollably yet telling no one.

Stearns eventually got a degree in theater and became the Guthrie Theater's wigmaster. She'd also battled alcoholism and lifelong sexual dysfunction. A whiff of body odor-McLean didn't wear deodorant-would detonate panic attacks at the grocery store.

She'd read Facebook posts from her old classmates and cry, feeling guilty for shrugging off investigators when they tried to interview her in 1984. Her son reminded her she was just a child then.

Eventually Stearns filed suit and became the first plaintiff to identify herself.

By then, McLean had become a prominent Minneapolis businessman, proprietor of the Loring Café, Loring Pasta Bar, and the Varsity Theater. He issued a statement declaring Stearns a liar.

Annie Enneking, a stage combat director, found McLean's denial ludicrous.

At 14, she had the titular role in Alice in Wonderland. McLean was the caterpillar. He abused her over the course of three months when she was 15, she says. But she wanted to be a loyal solider and kept quiet, even as she developed an eating disorder and clinical depression.

Enneking believes Children's Theatre built its success on the bones of her generation, and wasn't ready to name the institution in a lawsuit. She won a \$2.5 million summary judgment against McLean in October 2017 when he failed to participate in court. As lawsuits piled up, McLean quietly sold his properties and fled.

A Cabo San Lucas resort broker named Gert de Herrera met with McLean in 2017 after he made a \$1.3 million offer on a hotel. De Herrera informed Anderson and Associates of his last sighting in Mexico.

When Stearns went to trial in January, the only defendant in the room was Children's Theatre, which didn't dispute survivors' stories, yet argued that individual perpetrators bore all responsibility.

Alumni testified on Stearns' behalf, corroborating the endemic sexual abuse, the parties, the culture of exceptionalism, and the familial ability to silence its members.

The theater's witnesses were retired board members and former staff, now considered revered elders of Twin Cit-

Mary Winchell, a local stage manager, claimed total ignorance of the abuse. Actor Wendy Lehr, Donahue's former housemate, also denied knowledge. Neither responded for comment.

Ultimately, the jury found Children's Theatre negligent, but not liable for damages. It determined McLean owed Stearns \$3.68 million—an empty judgment so long as he dodges the law.

CTC applied to recoup nearly \$300,000 in legal fees from Stearns, which included taxi fare for witnesses and \$4.54 binders for lawyers.

The remaining plaintiffs considered that a threat.

#### VII. TRUTH AND RECONCILIATION

his summer, survivor Erin Nanasi stood outside Children's Theatre every weekend with protest signs, encouraging passersby to inquire.

Laura Stearns called for a boycott.

The theater quickly issued a video apology. Nevertheless, vitriolic messages flooded its Facebook page. Stage parents had to explain why to their children.

Damon Runnals, owner of the talent listings Minnesota Playlist, locked down Children's Theatre's account so the company could no longer post casting calls. Wanting to refocus responsibility on arts leaders, he asked theaters to declare where they stood on survivors' cases.

"Most of the companies replied to my request without wanting to do a phone call. They just wanted to send a statement," Runnals says. "I do think those actions speak to the reticence of not wanting to own any part of the potential guilt around it."

Shame runs deep in the Twin Cities. Peter Brosius was working in Los Ange-

les when Donahue was arrested. But when he arrived in Minneapolis 20 years ago, no one explained the full scope of the abuse, and he too failed to probe, he said in a statement.

"Donahue had served his jail sentence, but I was frankly shocked to see him working at other theaters, in community gatherings at the university, and welcomed by at least some in the theater community."

The year Donahue was released, Jack Reuler of Mixed Blood Theatre allowed him to direct a show about the prison experience. Reuler recalls naively believing justice had been served. "That was among my greatest regrets, looking back

over time, because I never sensed the remorse," he says.

Frank Theatre's Wendy Knox used to run into Donahue at Jason McLean's Loring Café, an intersection for many artists. She hired him in 1996 to design a set.

"But it was problematic. All the things that plagued him throughout his lifetime-there was alcohol involved, he was demeaning to people-it was all that was said about him."

Jungle Theater founder Bain Boehlke, a former Children's Theatre actor, collaborated with Donahue until he died in March at the age of 80. Boehlke didn't respond to requests for comment.

Children's Theatre's teaching artists, who work with public school students on storytelling and critical literacy skills, began to feel conflicted about their work, says Chris Griffith of Z Puppets Rosenschnoz.

Taking issue with the institution's legal tactics and internal instruction not to discuss the cases, a broad group of employees filmed a video to encourage survivors, which evolved into standing with ctcsurvivors.com, now used as a receiving pad for statements of support from across the country.

This August, Children's Theatre settled with six male students from the 1970s and a woman from the '80s. It promised to set up a survivors' mental health fund.

"It has been eve-opening to go through the legal process, which is difficult, complicated, emotionally draining, and frustrating for everyone," said managing director Kimberly Motes in a statement. "The hope of everyone at CTC has been to reach a conclusion on these cases through settlement."

The remaining plaintiffs are in presettlement talks.

In September, Stearns led a Guthrie conversation about sexual assault. Trauma, she says, is no stranger to the entertainment industry, with its nomadic workforce and concentration of power in the hands of the few who hire.

She's working with Michael-jon Pease of Park Square Theater to set up a series of "truth and reconciliation" gatherings this fall. Like South Africa in 1996, they believe local theater needs a medium through which all those affected by Children's Theatre can step forward.

In the meantime, survivors and perpetrators work side by side on Twin Cities stages, largely without discussing their thread.

Survivor Annie Enneking says that, more than anything, she wants to understand the dynamics of what happened—why some students went on to abuse others, why adults allowed the behavior.

"I would welcome that conversation. Because the only way we will ever know the truth about everything that happened is to know all the perspectives."













# ST. PAUL'S BAP AND CHICKEN GETS CREATIVE WITH KOREAN CLASSICS

he core phrase of "old is new" is typically used to refer to the cyclical nature of time. It follows that tracing its precise origins would prove tricky. "Everything Old Is New Again" was penned by Peter Allen for the Bob Fosse 1979 biopic All That Jazz. But it was Stephen King who wrote, "sooner or later, everything old is new again" in his 2005 novel Colorado Kid, which is a lighter version of George Santayana's "Those who cannot remember the past are condemned to repeat it."

Forget the doom and gloom: At Bap and Chicken, the old really is (pleasantly) new again. The new counter-service Korean restaurant on Grand Avenue in St. Paul remixes familiar signatures of other local Korean restaurants—like its adoption wall, and subtitled K-Pop videos playing on a prominently placed TV—with a selfie wall and handheld lights for foodies, while serving up one of the world's oldest rice dishes in new and inventive ways.

"Bibim" is Korean for "mixing various ingredients" and "bap" (pronounced bop) is Korean for "rice." A variety of bibimbap top Bap and Chicken's menu.

The fairly traditional Bulgogi (Korean barbecue beef) bibimbap has the expected onions, kimchi, and poached egg—but with an added bonus of oyster mushrooms and the surprising addition of brie cheese, which adds a little funkiness and creaminess. Both times I sampled this dish I really enjoyed it.

The Bap and Chicken namesake bibimbap consists of Korean Fried Chicken, housemade kimchi, caulilini, bok choy, soft egg, and mushrooms with nicely spiced gochujang sauce. A second visit put to rest initial concerns I'd had with the kimchi's salt levels, but the rice wasn't as fluffy as I'd remembered. There is a preparation method for bibimbap called "dolsot" (after the piping-hot stone bowl involved in its preparation) so the rice gets a little crispy, like a good paella; I didn't know if that was what Bap and Chicken decided to go for, but the rice in the sides leads me to believe it was supposed to be fluffier.

The Uff-Da bibimbap with Korean-fried bacon-wrapped Spam, fried pickles, cheese curds, rice tots, and ranch dressing might be the least traditional bibimbap on the menu, but it was really fun and tasty, suggesting a budae-jijgae stew with Spam and pork. A variety of quinoa bowls, including a builda-bap option, and a burger on a rice bun round out the menu's bibimbap section.

Chicken, being half the name, also brings half the game. Large portions of fried legs



ID HOVI AND

and thighs, and half and whole birds with a variety of sauce choices are available, as is a Korean Fried Chicken sandwich. There's also a whole Korean Fried Chicken and Moët option on the menu if you really want to do it up Gangnam-style.

Korean bar snacks include the standard Egg Kimbap (similar to a sushi roll with egg), Japchae Dumplings (noodles and veggies in a wonton), kimchi fried rice, and tofu. The most interesting side dish, though, is the Mayak Egg on Rice. Its menu description is simple: "Addictive soy marinated egg on white rice." That's basically what you get, but with chiles, scallions, sesame seeds, and a little extra sweet soy, and when everything comes together it really is quite addictive.

This is the only dish I've gotten all three times I've gone to Bap and Chicken—first because it's that good, and second so I could gauge how the rice is that day. At the preview dinner? Typically fluffy rice. Second visit? As mentioned, not quite as fluffy. Most recently it was typically fluffy again.

These details are important. Rice, besides being right in the restaurant's name, is the foundation for most of the bibimbap and a few of the sides; if the rice isn't consistent, the experience is noticeably different—whether upon repeat visits, or for those trying a dish based upon someone's recommendation.

If you have room for dessert, I highly recommend the ice cream sundae. Really good vanilla ice cream is served with fried cookie dough (it was snickerdoodle when I had it) and a ginger matcha syrup. Local and Korean beers as well as reds, whites, and a rice wine are available to wash it all down, along with a variety of soft drinks.

Overall, Bap and Chicken is a great addition to the local rice bowl scene, thanks to abundant creativity. I only hope their consistency will one day match it. 1328 Grand Ave., St. Paul; 651-333-0929 – JD HOVLAND







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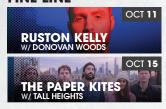








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#### **AROUND TOWN**













SATURDAY Lakes & Legends throws a street party with beer and tunes p. 18

TUESDAY Acme hosts a sober comedy night benefitting Stepping Stones p. 21

WEDNESDAY 10.9

#### COMEDY

#### ANGELO TSAROUCHAS

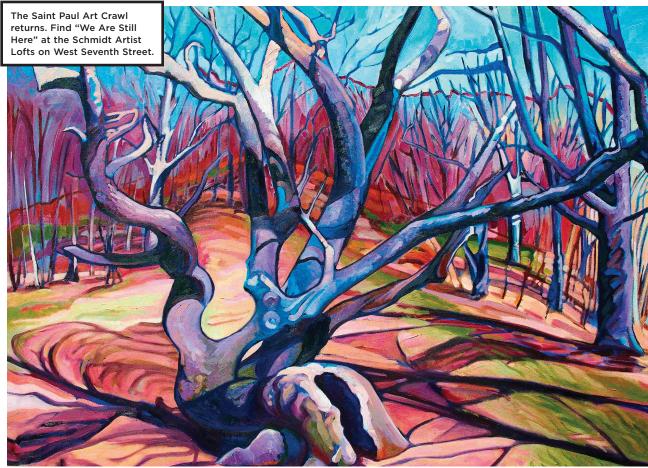
RICK BRONSON'S HOUSE OF COMEDY "Last year I did a world tour that took me around the globe," says comic Angelo Tsarouchas. "I was in Australia, New Zealand, Britain, the Middle East-which resulted in a bunch of new material." In his current set, Tsarouchas talks about his travels, as well as life back home in Los Angeles with his wife and young daughter. Born in Canada to Greek parents, he still feels like an outsider in southern California. "My wife was born here and my daughter was born here," he says. "I'm on the road a lot, and when I'm back home I'm focused on them." When he performs in a town, he tries to immerse himself in the area. "I take public transportation," he notes. "In Minneapolis, I'll take the train from the Mall of America to downtown to really see what's going on. Minneapolis and St. Paul are really in the center of North America, and the people are very knowledgeable about a lot of things, but they like it when you make fun of their town a little bit." 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. Through Sunday -P.F. WILSON

#### BARHOPPING

# AHS 1984: VIEWING PARTY WITH NOCTURNA LEE MISSION

LUSH

Are you a fan of American Horror Story, but don't have cable or a reliable pirating site? Not a problem. Head over to LUSH on Wednesdays for free weekly viewings of the latest season. The ninth installment of the FX series takes place in the '80s, and references classic horror flicks from the era... a couple seasons after Stranger Things did it, and over two decades after Scream did it. Can showrunner Ryan Murphy and crew keep it fresh? Stay tuned. Each week, Nocturna Lee Mission will entertain before and after the episode, plus during commercial breaks,



HEATHER FRIEDLI

with a bit of humor and horror trivia, while LUSH serves up spooky cocktail specials and food. 8:30 p.m. Wednesdays. 990 Central Ave. NE, Minneapolis; 612-208-0358. —JESSICA ARMBRUSTER

THURSDAY 10.10

#### COMEDY

#### JIMMY O. YANG

ACME COMEDY CO.

Some people may know Jimmy O. Yang as an actor first. He's been a series regular on HBO's *Silicon Valley*, had a role in the film *Crazy Rich Asians*, and has shown up in dozens of other projects. "I didn't even think I was going to be an actor," he says. "I started doing standup because I was looking for something to do. I graduated with an econ degree, and I didn't want to do that." Yang was

simply looking for a community to be a part of. He tried joining a boxing club, then jiu-jitsu, but he was terrible at both. Then he stumbled into standup. Shortly after he started, he landed an odd gig as a consultant for the Harlem Globetrotters. The team was about to tour China. and needed advice on what would be appropriate. "They googled 'Chinese comedians.' I was the only one in L.A., so they contacted me." He met the team's reps at the airport. "I read their script-yes, they have a script-and told them, 'Yeah, this is fine, the Chinese will like you.' I think I might have told them Hello Kitty is Japanese or something like that. Then they gave me \$200." 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$27.75.708 N. First St., Minneapolis; 612-338-6393.

Through Saturday -P.F. WILSON

#### FRIDAY 10.11

#### FESTIVAL

#### FALL SAINT PAUL ART CRAWL

LOWERTOWN ST. PAUL

Each fall and spring, artists working in St. Paul open their doors for a variety of special receptions, parties, open studios, hands-on fun, and demonstrations. Some are working in artists' lofts, others own galleries, and a few are creating pop-up spaces. While the bulk of happenings will take place in Lowertown, there will be things to explore and discover citywide, including hot spots in downtown, along West Seventh Street, on the East and West Sides, and along Raymond Avenue. Highlights include "We Are Still Here," a collection of works by Indigenous

CONTINUED ON PAGE 18 ▶

#### FRIDAY

# THEATER ZAFIRA AND THE RESISTANCE

GUTHRIE THEATER

In Kathryn Haddad's new play, Zafira and the Resistance, a tyrannical dictator ushers in an era of anti-immigrant sentiment and Islamophobia. Sound familiar? The story centers on Zafira.



BRUCE SILC

a Lebanese-American teacher who sees the political climate grow increasingly extreme, even within the school environment. By holding up a mirror to the xenophobia present in the U.S. today, the work raises questions about ongoing institutional racism as it explores Arab-American identities. Co-produced by the Guthrie and New Arab American Theater Works, where Haddad is executive and artistic director, *Zafira* features a set created by the incredible Arab-American artist Hend al Mansour. Haddad is also the founder of literary journal Mizna, and has won the Archibald Bush Leadership Fellowship for her work with the Arab-American community. 7:30 p.m. Thursday through Saturday; 7 p.m. Sunday, October 13; 1 p.m. Sunday, October 27. \$9-\$32. 818 S. Second St., Minneapolis; 612-377-2224. **Through October 27 — SHEILA REGAN** 

#### CONTINUED FROM FRIDAY ▶

artists spanning generations of families in Minnesota and Wisconsin at the Schmidt Artist Lofts on West Seventh Street. The Union Depot will host 25 artists during the crawl; pieces include photography, paintings, and leatherwork. Others venues worth checking out: the Tilsner Artist Lofts, the Rossmor Building, the Minnesota Museum of American Art, the George Latimer Central Library (stop here for fun kids' activities), and TPT, which will be offering tours throughout the weekend. Head to saintpaulartcrawl. org for a complete list of locations and schedules, and be sure to download free ride passes with Metro Transit. 6 to 11 p.m. Friday; noon to 8 p.m. Saturday; noon to 5 p.m. Sunday. Free. Through Sunday - JESSICA ARMBRUSTER

# THE COMEDY OF ERRORS

THEATRE IN THE ROUND

The influence of Shakespeare knows no bounds, but it takes a keen perception to find the spirit of the Bard amid the fun-in-the-sun shenanigans of 1960s beach-party films. Featuring plots as frothy as the ever-present ocean waves, this short-lived genre embraced slapstick laughs and playful romance with an unabashed exuberance. Drawing a link between this suntanned revelry and Shakespearian absurdity, Theatre in the Round Players have cleverly reimagined *The Comedy of Errors* in the retro style of a cinematic day at the beach. A tale of

mistaken identities, Comedy of Errors follows two sets of identical twins as they unknowingly find themselves in the same vicinity. Wacky complications ensue, leading to progressively sillier situations in which the actions of one twin are blamed on the confounded other. Though certainly not the most thematically layered of the Bard's creations, Comedy of Errors possesses a breezy charm that should prove particularly receptive to the inclusion of swimsuits and surf rock. 7:30 p.m. Fridays through Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave., Minneapolis; 612-333-3010. Through November 3 - BRAD RICHASON

#### FILM

#### FRANK HENELOTTER: Brain Damaged

TRYLON CINEMA

The films of Frank Henenlotter offer bizarre storylines, eccentric characters, and excessive gore, all filmed on shoestring budgets. Such supposedly disreputable material proved ideal for subversive takes on dysfunctional families and drug addiction, as evidenced by Trylon's double-bill of Basket Case (1982) and Brain Damage (1988). Basket Case follows a young man who totes his deformed sibling (once his conjoined twin) around New York City in a wicker basket, seeking to exact revenge on the doctors responsible for separating them. Filmed on location around Times Square, the movie also serves as a time capsule of the squalor that once ruled the nowtouristy area. Six years later, Henenlotter returned with *Brain Damage*, the torrid tale of a young man addicted to secretions injected into his brain by a parasitic creature. Maintaining this malicious organism requires regular feedings of fresh brains from human victims. This demented depiction of temptation gone terribly awry further cemented Henenlotter's reputation as an esteemed auteur of cult classics. 7 p.m. Friday through Sunday; 9 p.m. Friday through Sunday; 5 p.m. Sunday. \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468. **Through Sunday —BRAD RICHASON** 

#### ART/GALLERY

# ALEXIS ROCKMAN: THE GREAT LAKES CYCLE

WEISMAN ART MUSEUM

Perhaps no other artist has captured, in a single painting, the legacy of the Great Lakes. In a work that transcends a single moment in time, Alexis Rockman's Cascade conveys the environmental grandeur and biodiversity, the industrial and environmental destruction, and the cultural and historical influences at play. For this exhibition, organized by the Grand Rapids Art Museum, the New York-based artist presents a series of pieces that examine the things affecting and altering this natural resource, including colonization, climate change, mass agriculture, and urban sprawl. With exquisite detail, he also inspires admiration for and dedication to the preservation of our vast natural heritage. There will be an opening reception on Friday, October 11, from 7 to 10 p.m. 333 E. River Rd., Minneapolis: 612-625-9494. Through January 5 - CAMILLE LEFEVRE

#### SATURDAY 10.12

#### FESTIVAL

#### LAKES & LEGENDS 3RD ANNUAL HARVEST FEST

LAKES & LEGENDS BREWING COMPANY In Minnesota, block party season doesn't end with summer. Even well into October, outdoor fests aren't going away anytime soon. This weekend's street party is brought to you by Lakes & Legends, which will be closing West 14th Street for a day of harvest-themed fun. On tap will be seven different beers made with Minnesota-grown ingredients. Dubbed the Special Farm Series, the menu boasts a cream ale, a lemongrass grisette, a strawberry rhubarb kettle sour, and a maple stout. Fitting in with the theme, Pearson Organics will host a mini farmers market with seasonal eats, while Gastrotruck and Butcher Salt food trucks will be parked nearby. Minneapolis Craft

Market will set up shop. Live music from Kind Country and Poppa Bear Norton round out this event, which is free and kid- and dog-friendly. All ages. Noon to 7 p.m. (the taproom is open till midnight). Free. 1368 LaSalle Ave., Minneapolis; 612-999-6020. —JESSICA ARMBRUSTER

#### FESTIVAL

#### THE NEW MARKET

JUXTAPOSITION ARTS

In 2018, data analytics company Nielsen reported that African-American buying power has reached \$1.2 trillion. However, that cash doesn't stay in the community for long, as research has found that a dollar circulates in the black community for just six hours. Compare that to Asian communities, where \$1 circulates for 30 days; Jewish communities, which are at 20 days; and white communities, where that number is 17 days. With this in mind, Juxtaposition Arts is hosting a pop-up market where folks interested in supporting black makers, businesses, and service providers can meet. Try foodstuffs like boiled peanuts, syrups, and traditional African dishes; shop fashion from Twin Cities designers; and chat with people running neighborhood barbershops and more. 2 to 6 p.m. Free. 2007 Emerson Ave. N., Minneapolis; 612-588-1148. —JESSICA ARMBRUSTER

### OKTOBERFEST

INSIGHT BREWING

While so much of craft beer is about creativity, tradition is equally important. Oktoberfest is the season to highlight that heritage, which Insight will be doing this Saturday. Find a German-inspired malty Marzen lager, a sour Berliner Weisse, and the brewpub's regular lineup of flagship and seasonal offerings on tap. The German theme continues with food from Black Forest Inn and entertainment such as Hammerschlagen and a stein-hoisting competition. The hoisting contest starts at 4 p.m., but don't underestimate the strength required to win: Those beer steins are big and heavy. You can also buy a custom-branded stein, which holds one liter of beer (33 ounces in American terms), while supplies last. Noon to midnight. Free. 2821 E. Hennepin Ave., Minneapolis; 612-722-7222. -LOREN GREEN

#### FESTIVAL

#### TWIN CITIES BOOK FESTIVAL

MINNESOTA STATE FAIRGROUNDS Kids get new books when they go back to school in the fall. In the Twin Cities, adults (and kids and

CONTINUED ON PAGE 21 ▶



#### what's happening in

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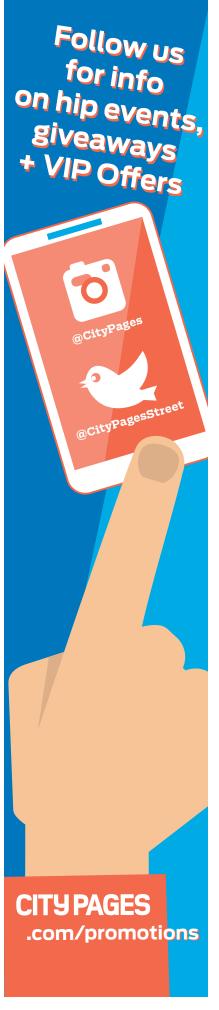








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#### CONTINUED FROM SATURDAY ▶

teens) can score some fine reads at the Twin Cities Book Festival each autumn. This totally free event brings books and people together for a jampacked day of readings from authors ranging from local to international, book sales from major publishers and small imprints, and vintage and vinyl deals. Appearances include NPR correspondant Aarti Namdev Shahani, whose memoir, *We Are Here*, examines America through the personal lens of her family's immigration; Ben Percy, whose latest, *Suicide Woods*, is a nailbiting mystery; and YA author Rachel Gold, who explores love and gender identity with *In the Silences*. Find the complete schedule and more at www.raintaxi.com. 10 a.m. to 5 p.m. Free. 1265 Snelling Ave. N., St. Paul; 651-288-4400. —JESSICA ARMBRUSTER

# ORCHARD FEST

MINNEAPOLIS CIDER COMPANY

It's harvest season. While Minneapolis Cider Company is located in northeast Minneapolis, far from the idyllic setting of an orchard out in the country, that's not stopping them from throwing an applethemed party. There will be ax throwing, an apple pie contest, hot mulled cider, and a cider-centric take on the hot toddy. There's no cover, and imbibers can show up any time, but VIP tickets score attendees special swag and a spot first in line at the ax-throwing station. Food options include Little G's Mobile Pizzeria food truck and apple cider doughnuts. Added bonus: There's free parking in the back lot. 2 to 8 p.m. Free; \$35 VIP package. 701 SE Ninth St., Minneapolis; 612-886-1357. —LOREN GREEN

TUESDAY 10.15

# RECOVERY RIOT

ACME COMEDY CO.

Four years ago, City Pages contributing writer Patrick Strait found himself in a

treatment program for alcoholism. "I wish I had one really good story," he says, "but I screwed up a whole lot of things, it turns out." As he was putting his life back together, he struggled with the idea of finding things he could enjoy sober. He stayed away from one of his favorite hangouts, Acme Comedy Co., for six months. "I wasn't sure how to be sober and have fun at a place where drinking is the norm." These days, he attends a variety of standup nights around town. When he approached Acme owner Louis Lee about doing a sober comedy show, "he was very supportive, because Acme is always looking to bring comedy to new audiences." Recovery Riot isn't just for folks in recovery. Comedy fans should enjoy the lineup of local favorites Greg Coleman, Cy Amundson, Mike Earley, and Moe Yaqub. "We're not going to have any alcohol sales during the show," Strait explains. "There will be different kinds of beverages and refreshments. and the comics won't be doing any jokes that glorify drug or alcohol use." Proceeds from the show will benefit the Stepping Stones sober house program of St. Paul. 18+. 8 p.m. \$15. 708 N. First St., Minneapolis; 612-338-6393. - P.F. WILSON



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FRI, OCT 18



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**FILM** 

# **WEIRD FLECKS BUT OKAY**

*Joker* plays with some radical ideas but doesn't offer much in the way of meaning



NIKO TAVERNISE / WARNER BROS.

BY TONY LIBERA

t's rare that a movie gets pre-release buzz as loud and varied as that surrounding Joker. Military warnings about potential mass shootings. Heightened social media bickering. The Venice Film Festival's highest award.

All stirred up, the ultimate villain's origin story has been elevated to a broader cultural moment. The question is, does that make Joker a good movie or just an outlandish one?

Drawing from Martin Scorsese, '70s New York, and timeless alienation, Joker presents a different kind of DC movie. There are no epic superhero battles. No unstoppable galactic threats. Instead of Justice League schlock, we get Taxi Driver mixed with The King of Comedy. Joker follows a mentally ill guy named Arthur Fleck (Joaquin Phoenix) who lives with his mom, works as a clown, dreams of being a comedian, and slowly descends into violent madness. Take out Gotham and the Wayne family and this movie reads more like a dark indie drama than a comic-book blockbuster.

DC has always had the best villains, but hasn't capitalized on it in any meaningful way since Christopher Nolan's Batman trilogy. By digging into character rather

than bombastic special effects, Joker pulls off a difficult party trick: It forces you to empathize with Gotham's greatest monster.

That may not seem significant given the slew of relatable baddies the Marvel movies have pumped out. But the difference is-unlike Michael Fassbender's Magneto or Michael B. Jordan's Killmonger-there's absolutely nothing cool about Arthur Fleck. His life is terrible. His instability is disturbing. And, ultimately, there's no meaning behind his madness.

That's where some of the real-world commotion comes into play. Most of us know that Grand Theft Auto isn't responsible for mass shootings and that Dee Snider won't turn your kid into a sex maniac (or whatever Tipper Gore was going on about). But it's hard not to feel conflicted when a movie with added theater security ultimately glorifies a pushed-too-far loner on a senseless killing bender.

Do I think this movie will be responsible for mass pandemonium? Of course not. Still, Phillips is playing with some pretty radical ideas without offering much in the way of meaning. Joker as a character can operate without an ethos, but it does feel weird when a movie like this dodges a coherent message. I find myself continu**JOKER** 

directed by Todd Phillips area theaters, now playing

ing to wonder what Phillips is trying to say, but in technical terms, I can't deny his effectiveness. And to be fair, Joker is effective on a number of levels. This movie brings comic mythology into a new and long overdue visual context, which makes me-as both a movie nerd and Batman fanatic-pretty happy. I've been critical of DC's output over the past decade, but grounding the characters and treating Joker as a (cleans monocle) film first and a comic book adaptation second positions this thing leagues ahead of Aquaman, Suicide Squad, and the like.

To nobody's surprise, Pheonix is phenomenal/terrifying and an easy Best Actor pick. Lawrence Sher's cinematography is gorgeous despite its ratty subjects. Hildur Guðnadóttir's soundtrack bolsters Fleck's maniacal spiral. Even the costume design stands out as a new spin on an old classic.

Joker isn't aiming to please everybody, but for once that's DC's goal instead of a sad outcome. This flick is neither the affront to morality nor the revolutionary thinkpiece some are making it out to be, but it is a good—albeit complicated—movie.



# DOWN THE DRAIN?

Pipeline asks tough questions about education and race



VICTOR PAUL VIRTUCIO

BY JAY GABLER

he title of Dominique Morisseau's *Pipeline* refers to the American habit of bringing students of color, particularly young men, into quick contact with the criminal justice system, disproportionately delivering criminal raps for offenses their more privileged peers skate away with.

In the probing, tightly structured 2017 play, the future of a high-schooler named Omari (Kory Pullam) is in the hands of offstage administrators who are about to decide how to handle a classroom confrontation that got briefly physical. Omari's already suspended, he'll probably be expelled, and there might even be criminal charges.

The entire script takes place in that nervewracking window of time, and in Penumbra Theatre's new production, director Lou Bellamy makes the most of every fleeting scene. The broad gestures hit home, but Bellamy and his strong cast also nail the subtle moments.

Erika LaVonn leads that cast as Nya, Omari's mom. She and her ex-husband (Ansa Akyea) have sent their son to a private school where he and his girlfriend Jasmine (Kiara Jackson) are among the few black students. Nya herself teaches at a public school that predominantly serves students of color; there's a subplot involving a white colleague (Melanie Wehrmacher) who takes an us-versus-them approach, and an overworked security guard (Darius Dotch) she calls upon at a critical moment.

With Gwendolyn Brooks' poem "We Real Cool" as a refrain, Morisseau cycles through conversations between pairs and among

#### **PIPELINE**

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small groups of her characters, providing a prismatic view of the key relationships in Omari's life. High-level statistics reveal the structural racism of America's institutions, but Omari's not a statistic: He's a teenage boy, still figuring himself out.

The play is a high-wire act for LaVonn, whose character knows what the system can do to boys like hers and is terrified about it. In one moving scene, Nya tries to communicate her fears to Jasmine, who's a savvy kid but lacks Nya's life experience. The charismatic Jackson, who provides many of the play's lighter moments, ultimately connects with LaVonn's desperation.

Akyea, who's often cast in sympathetic roles, here takes on a hard edge as an affluent professional who asserts his authority even as Omari finds it hard to respect a father who thinks his responsibility to the boy begins and ends with financial obligations. When the two finally have a moment alone, Akyea reveals a flash of the deep-rooted rage his son struggles with as well.

At the heart of the story, Pullam gives a multi-dimensional performance that ranges from the playful seductiveness he shows Jasmine to the unsparing honesty he reserves for his father. It's Nya, we see, who meets her son at his most vulnerable. Shouldn't she be the one making decisions about Omari's future? Instead she has to take her case to the school board, in a scene where she aptly speaks straight to the audience.

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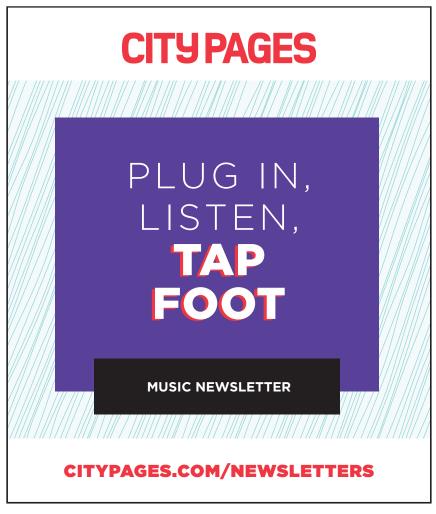
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# SOPHIA ERIS, RAPPER

Lizzo accomplice? Radio host? Yes. But a new series of tracks shows what Sophia Eris does best.

BY KEITH HARRIS

ophia Eris might never have wound up in Minneapolis if Prince had been from Florida or her skull had been a little thicker.

An inextricable strand in the DNA of local music, Eris collects side hustles like they're Pokémon. You might know her as Lizzo's touring DJ or as a Go 95.3 radio personality. You should know her as a dynamic rapper in her own right, and she's been reintroducing herself, one track at a time, with a string of engaging singles produced by Lazerbeak and Bionik.

Twenty years ago Eris was an Army kid who'd bounced through 13 schools before her family landed in Dayton, Ohio. A speedy and aggressive high school soccer player, she assumed athletics would be her path to a good education. Then music happened.

"I remember watching this movie Brown Sugar, you know Taye Diggs' role [as a label A&R]?" the 31-year-old asks in the

excitable, staticky rasp that's endeared her to 95.3 morning show listeners. "I was like, I wanna be Taye Diggs! That's a thing? I wanna discover artists and help 'em change the world."

Stylish in a beret, tan ankle boots, and a dress-length black tee, Eris is perched on a sofa near the back of the b. Resale thrift store on Nicollet, which she touts as "the best in town" and where she's warmly welcomed by the owner and a few shoppers. Hiply retail-friendly deep house sets the BPM of our conversation.

"I was looking for music business schools, and it was between a school in Orlando and IPR here." she continues. "And I loved Prince. I loved Purple Rain. And so as soon as I saw Minneapolis I was like, 'Oooh! Minneapolis. Prince."

Her father, however, had a predictably dad-like opinion of going to school to learn the music business: "That's not a real degree."

"So I took an offer at this D2 school in Ohio, like 45 minutes away from my house and played soccer my freshman year. But I had three concussions going in, so they made me wear headgear, this padded headgear, and they were like, if vou get one more vou're done. And I was like, done with what? Done with my life?"

Eris hung up her cleats, convinced her folks that IPR was the better bet, and proved herself correct when, while doing promotion for Tinderbox Music, she met someone who'd have an even greater impact on her life than Taye Diggs had. "When I met Lizzo-we actually connected at a block party, got drunk, and karaoked Beyoncé at a restaurant. I was like, 'Oh my god, let me be your backup singer."

Eris became much more than that. She, Claire de Lune, and Lizzo formed the Chalice and recorded their first single, which leapt immediately from SoundCloud to the Current. A casual on-air mention during an interview that they had an album coming out sent them racing to the studio. "We didn't even have songs," Eris says. "We had to force ourselves to write."

Eris describes the following years in a supercut montage. "Then Grrrl Prty happened. Then Lizzo happened. I was just a baby, but I jumped in with people who were already masters of their craft and I learned to grow from them."

It's August when we meet, and Eris is in town for a 72-hour gap in her vacation. Earlier in the week she was lazing in Kauai at a music producer's extravagant compound with Lizzo and her crew; tomorrow she's darting up north for a cabin hang with friends. "I left Hawaii early because I wanted to have time to myself here, but since I got here it's been nonstop, like, work," she says. "Basically reconnecting with the community."

One night she was at local producer MAKR's studio till 7 in the morning ("it's like a playground"). For Go she's hosted an edition of the MC talent search Shut Up and Rap ("I still get excited for these kids, I get so geeked out about it") and a live club broadcast ("It was constant talking-'Two for ones till 11,' that kind of thing, and girls are all yelling, 'Play Migos!""). She did an overdue photo shoot ("I've been using shots from, like, three years ago") and, later that night she's got two DJ gigs: one at Centro and another at the Uptown VFW.

A talk with Eris moves just as quickly. Over the course of an hour she reveals her ideal future living arrangements ("a









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Thursday, October 10 || 8:00 pm

**PHANTASM (1979 35MM)** 

Friday, October 11 || 8:00 pm

AN EVENING WITH BAIN W. PHIL HARDER FILM AND SPECIAL GUESTS

Saturday Matinee, October 12 || 1:00 pm

THE MONSTER SQUAD (1987)

Saturday, October 12 || 8:00 pm

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SOLD OUT // Wednesday, October 16 // 7:00 pm TALKING VOLUMES: TIM O'BRIEN PRESENTED BY MINNESOTA PUBLIC RADIO

Thursday, October 17 || 8:00 pm

POLTERGEIST (1982 35MM)

October 18 + 19 || 8:00 pm

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Saturday Matinee, October 19 || 1:00 pm

THE NIGHTMARE BEFORE CHRISTMAS (1993)

Sunday, October 20 || 3:00 pm

BOHEMIAN RHAPSODY (2018) \*Sing-Along\* w. Kith + Kin Chorus

Monday, October 21 || 8:00 pm

SNL'S LUKE NULL ||\*GUITAR COMIC\*

Wednesday, October 23 || 7:30 pm THE MOTH STORYSLAM

Theme: "SPOOKY

Thursday, October 24 | 8:00 pm HELLRAISER (1987 35MM)

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Vednesday, October 9

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Friday, October 11

JOANNE SHENANDOAH with Wade Fernandez

Doors 7pm / Show 8pm / All Ages / Seated / \$18 Advance / \$20 DOS

Saturday, October 12

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#### MUSIC

houseboat in Amsterdam, a house here, and an Airstream in the desert, out in Joshua Tree"), recalls seeing Gil Scott-Heron at the Dakota just before his death ("he was soulful but so funny, almost like a comedian"), rhapsodizes a brand of sparkling water available only Berlin ("It hit me in the chest in the best way anything ever hit me in the chest"), shows a photo of some skates a company sent her as a promotion, selects a sheer blue polo shirt for me from the b. Resale racks to complement what she overgenerously calls my "classic style," and reveals why she's now in "a wig phase."

The story behind that last bit is worth repeating. Earlier this year, Eris had grown her hair out in blue waves that she talks about in a tone most people reserve for discussing their first true love. "I was so scared to get it cut because I don't trust barbers on tour. But I did my research." She settled on an apparently reputable Philly barber. "I'm like, I just need the sides shaved, keep the top long. And so he combs it out and washes it and I sit back down and the first thing he does is go SHOOMP. Just, like, took it all off."

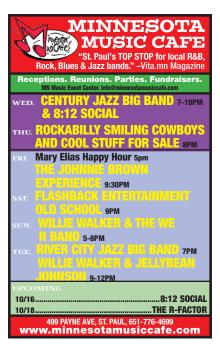
She's not over it. "What would even make you think that's OK?" And now she's over it. "No, it's OK. It's OK."

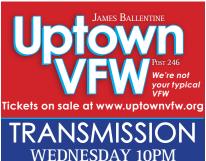
Amid her touring and DJ gigs, Eris has dropped four new tracks since last December, each stylishly packaged with DayGlo graf-style art and each, she says, "representing a different part of me, and a different part of my ability."

Recording these with established studio pros Lazerbeak (who's also her manager) and Bionik was a disciplined process. "Every Monday for like four months I would go to Bionik's house from 1 to 5 and we would do a song, and toward the end we would start another song so next week we'd have something to go off of," she says. "It gave us that jumping-off point."

Beatwise, the tracks are partly nods to the pop-rap styles of the Yo! MTV Raps era and partly club-friendly variations on contemporary trap beats. Eris' personality shines through on each. On "Arrogant," for instance, inspired by both Kanve West and the stylish hauteur of Parisians, she chuckles smugly and savors the title. Eris suspects the songs will be gathered on an EP, but characteristically she's already thinking ahead to her next possible project. "I also like to get gritty and play and just freestyle, and that's what I've been craving lately," she says, hoping to do something "more collaborative, adding elements outside myself, other voices" in the future.

And she's thinking even more long-term. "I still have that brain for business," she says. "I wanna be a mogul." Taye would be proud.





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- 11.1 A TRIBUTE TO DIMEBAG DARRELL 8PM
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#### FREE WILL ASTROLOGY

>> By Rob Brezsny

ARIES (March 21-April 19): "Love is when you meet someone who tells you something new about yourself," wrote poet André Breton. I think that's an excellent principle to put at the top of your priority list in the coming that's an excellent principle to plut are top or your priority list in the coming weeks, Aries. To be in maximum alignment with cosmic rhythms, you should seek input from allies who'll offer insights about you that are outside your current conceptions of yourself. You might even be daring enough to place yourself in the paths of strangers, acquaintances, animals, and teachers who can provide novel reflections. There's just one caveat: Stay away from people who might be inclined to fling negative feedback.

TAURUS (April 20-May 20): Constantine P. Cavafy's poem "Waiting for the Barharians" imagines the imminent period of a constant in the constant of the constant in the constant of the constant for the Barbarians' imagines the imminent arrival of an unpredictable agent of chaos. "The barbarians are coming today," declares the narrator. Everyone in town is uneasy. People's routines are in disarray. Faces look worried. What's going to happen? But the poem has a surprise ending. "It is night, and the barbarians haven't come," reports the narrator. "Some people have arrived from the frontier and say that there aren't any more barbarians." I propose that we use this scene as a metaphor for your life right now, Taurus. It's quite possible that the perceived threat isn't really a threat. So here's my question, taken from near the end of the poem: "What are we going to do now without the barbarians?"

**II GEMINI** (May 21-June 20): Some folklorists prefer the term "wonder tales" rather than "fairy tales." Indeed, many such stories are filled with marvelous events that feature magical transformations, talking animals, and mythical creatures like elves and dragons and unicorns. I bring this up, Gemini, because I want to encourage you to read some wonder tales. Hopefully, as you do, you'll be inspired to re-imagine your life as a wonder tale; you'll reframe the events of the "real world" around you as being elements in a richly entertaining wonder tale. Why do I recommend this? Because wonder tales are like waking dreams that reveal the wishes and curicisties and fascinations of your deep psyche. And I think you will benefit profoundly in the coming weeks from consciously tuning in to those wishes and curiosities and fascinations.

CANCER (June 21-July 22): I suspect that in the coming days you'll be able to see into everyone's souls more vividly than usual. You'll have a special talent for piercing through the outer trappings of their personalities so as to gaze at the essence beneath. It's as if your eyes will be blessed by an enhancement that enables you to discern what's often hidden. This upgrade in your perception may at times be unsettling. For some of the people you behold, the difference between how they present themselves and who they actually are will be dramatic. But for the most part, penetrating to the depths should be fun, enriching, even healing.

**Q LEO** (July 23-Aug. 22): "This heart is rusty," writes poet Gabriel Gadfly.
"It creaks, it clanks, it crashes and rattles and bangs." Why is his heart in such a state? Because he has been separated from a person he loves. And so he's out of practice in doing the little things, the caring gestures and tender words, out of practice in rough gire little unings, the daining sections and enter words, that a lover does to keep the heart well-oiled. It's my observation that most of us go through rusty-heart phases like this even when we are living in close proximity to an intimate ally. We neglect to practice the art of bestowing affectionate attention and low-key adoration. We forget how important it is for our own welfare that we continually refresh and relinvigorate our heart intelligence. These are good meditations for you right now, Leo.

VIRGO (Aug. 23-Sept. 22): "All the effort in the world won't matter if you're not inspired," writes novelist Chuck Palahniuk. I agreel And that's a key meditation for you right now. Your assignment is to enhance and upgrade the inspiration you feel about the activities that are most important. to you-the work and the play that give you the sense you're living a meaningful life. So how do you boost your excitement and motivation for those essential actions you do on a regular basis? Here's a good place to begin: visualize in exuberant detail all the reasons you started doing them in the first place.

LIBRA (Sept. 23-Oct. 22): I hope you are embarking on a vigorous old ways of thinking about yourself and eager to revise and re-imagine the plot of your life story. As you do, keep in mind this helpful counsel from physicist Richard Feynman: "You have no responsibility to live up to what other people think you ought to accomplish. I have no responsibility to be like they expect me to be. It's their mistake, not my failing."

SCORPIO (Oct. 23-Nov. 21). You've probably heard the saying, "Genius is 99 percent perspiration and one percent inspiration." It's often attributed to inventor Thomas Edison. Sixteenth-century artist Michelangele expressed a similar idea. "If you knew how much labor went into in you would not call it genius." he said about one of his masterpieces. I'm guessing that you Scorpios have been in a phase when these descriptions are highly apropos. The work you've been doing may look productive and interesting and heroic to the casual observer, and maybe only you know how arduous and exacting it has been. So now what do you do? I say it's time to enjoy the fruits of your efforts. Celebrate! Give yourself a thrilling gift.

SAGITTARIUS (Nov. 22-Dec. 21): "The universe is under no obligation to make sense to you, "declared astrophysicist Neil defrases lyson, If that's even a little bit true, I bet you won't believe it in the coming weeks. According to my analysis, the universe will make a great deal of sense to youat times even exquisite, beautiful, breathtaking sense. Life will be in a revelatory and articulate mood. The evocative clues coming your way about the nature of reality could tempt you to believe that there is indeed a coherent plan and meaning to your personal destiny.

CAPRICORN (Dec. 22-Jan. 19): In 2005, Facebook was a start-up company barely on the map of the internet. Its president asked graffiti artist David Choe to paint murals on the walls of its headquarters. Choe asked for artist cavardance upon infiliaria son intervalis or instructional rets. Citore assection \$60,000, but the president convinced him to be paid with Facebook stock instead. Years later, when Facebook went public, Choe became a multi-millionaire. I suspect that in the coming months you will be faced with choices that are less spectacular than that, Capricorn, but similar and important. My conclusion: Be willing to consider smart gambles when projects are germinating.

AQUARIUS (Jan. 20-Feb. 18): "Experiment is the sole source of truth," wrote philosopher and polymath Henri Poincaré. "It alone can teach us something new; it alone can give us certainty." He wasn't merely referring to the kinds of experiments that scientists conduct in laboratories. He was talking about the probes and explorations we can and should carry out in the course of our daily lives. I mention this, Aquarius, because the coming days will be prime time for you to do just that: ask provocative questions initiate novel adventures, and incite fun learning experiences.

\*\*X\*\* PISCES\*\* (Feb. 19-March 20): In my opinion, Piscean singer, poet, and actor Saul Williams produces high-quality art. So he has earned a right to critique mediocre art. In speaking about movies and 17 shows that are hard to enjoy unless we dumb ourselves down, he says that "we have more guilty pleasure than actual f------ pleasure." Your assignment in the coming weeks, Pisces, is to cut back on your "guilty pleasures"—the entertainment, art, and socializing that brings meager returns-as you increase and upgrade your actual f--

freewillastrology@freewillastrology.com

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featuring bad posture club, anna stine, john

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#### **CROSSWORD**

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#### AYE AYE

BY BRENDAN EMMETT QUIGLEY

#### Across

- "Cartel Crew" channel 1
- Sports org, with a red. 6 white, and blue ball
- Some hipster beers, briefly
- 13 Ice cream orders
- 14 Some cats blow it
- 15 Coastal raptor
- 16 Wrestler's elan?
- 18 Drying out spot
- 19 Decacorn's debut: Abbr.
- 20 "Sounds about right"
- 21 Hexa- divided by two
- 22 Competed just so you can complain about calls?
- 26 With it
- 27 Is ready for
- 29 Teenage witch's name
- 34 Remote batteries
- 35 Two things a carpenter without a car needs?
- 39 Underground rock?
- 40 Dessert made with booze
- Religious war announcements
- 43 YA author Gratz
- 47 Monks' dirt?
- 52 Have to pay back
- 53 Fool's king
- Laser hair removal spot 54
- Toy's squeaks
- 57 Thing that carries a lot of shit?
- 59 Never to be repeated
- Rapper Lil \_\_\_\_ Vert

- Jacques' title in song
- Georgia was a part of it: Abbr.
- 63 Juice
- over (helped for the time being)

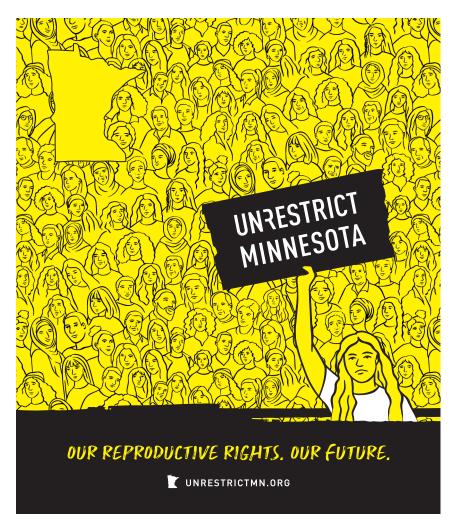
#### Down

- Content blocking technologies
- Loud ruckus
- Like library books and rental cars
- Head of House Stark
- Davis of "The Matrix" movies
- 6 Up till now
- Iditarod sled dog
- 8 Firefighting gear
- 9 "Will it play in \_\_\_?"
- 10 Supergenius
- 11 OR staff
- 12 Locked in
- [We haven't run the numbers], initially
- 21 Hitting noise
- 23 Polite rural reply
- 24 Puerto Rico governor Vázquez
- 25 [Names intentionally left off1
- 28 Pocatello-to-Provo dir.
- Bubble up 30
- Tool that breaks 31 up a rat's nest
- 32 Hit head on
- 33 Pioneering Terry

- Riley minimalist piece named for the key of its composition
- Org. in Canton or Springfield
- Yemeni 36
- 37 Sprint competitor
- It's often on a class ring 38
- 42 Real lulu
- Spoke unclearly
- **Current amount** 45
- Closed in
- "Hamilton" character who sings "That Would Be Enough"
- Retired TV host Philbin 49
- 50 Bummed
- Theft 51
- Crossword nut, probably 55
- 56 Crossword entry: Abbr.
- 57 Illness
- Superagent Emanuel

#### Last Week's Answer

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# Three City Swing

e brought Savage Love Live to Chicago, Madison, and Minneapolis over three nights. In this week's column, I'm going

to tear through some of the questions I wasn't able to get to.

If you use food for vaginal play, is there any type you should definitely avoid?

Lasagna makes for a lousy insertion toy. (Food doesn't belong in vaginas; there could be bacteria on the food, even after washing, that results in a nasty infection. #Fuck-First #EatAfter)

How do you feel about relationships that have a time frame or defined end point? For example, one person is going away for school or a new job?

**I'm fine about** relationships with seemingly set end points, as relationships don't have to be open to or become long-term in order to be a success. (Did you meet a nice person? Did you have some good sex? Did you part on good terms? Success!) And the world is filled with couples that met at a time in their lives when school or work commitments meant they couldn't be together—and yet, years or even decades later, they're still together. You never know.

Why do straight guys like anal so much?

**Superhero movies,** bottled beer, watching sports—there are lots of things straight guys like that I just don't get. But I get why they like anal: Done right, anal feels amazing. And not just for the person doing the penetrating. It's also great for the person being penetrated. And sometimes the person being penetrated is a straight guy.

After a year of dating, my boyfriend told me he is polyamorous. I don't know how to proceed. Any tips?

If he meant, "Polyamory is my sexual orientation, and you have to allow me to date other people, and you can't break up with me over this because that would amount to discrimination on the basis of sexual orientation," that's bullshit and this relationship is over. But if he meant, "Polyamory is a better relationship model for me than monogamy," that's not bullshit and the conversation is

just getting started. If you prefer monogamy but you're willing to consider polyamory to be with him, i.e., if that's a price of admission you're willing to pay, it could work out. But if you aren't open to polyamory,

> and monogamy isn't a price he's willing to pay to be with you, it won't work out.

I work in secondary education and I'm in an open marriage. My job is awesome, but I'm so afraid of a student or a parent seeing me when I'm out with a different partner. What should I do?



Dan Savage

**You could hope** people mind their own business

and continue to make out in public with your other partners—or whatever it is you're doing that makes it clear you're fucking/dating someone who isn't your spouse—or you could be discreet. Since antidiscrimination statutes don't cover people in open relationships, and since people regularly freak out about teachers having sex at all, you really have no other choices besides discretion (when out with others) or shouldering the risk (of losing your job).

My poly friend has started bringing her flavor-of-the-week partners to social events instead of her awesome wife. How do I tell her I'd rather hang out with her and her wife than her and her (usually boring, always temporary) new fling?

Maybe your poly friend's wife doesn't want to hang out with you. Wait, I can say that in a nicer way: Maybe your poly friend's wife is an introvert and she's only too delighted that the flavor-of-the-week is willing to escort her wife to the box social. But if you miss your friend's wife, maybe give her a call and invite her to lunch?

My former lover cheated on his current live-in girlfriend with me. She has no idea. Should I tell her what a narcissistic cheater her boyfriend is?

**Vengeful former affair partners** don't have much more credibility than narcissistic cheaters—indeed, people view both with similar contempt. But you do you.

#### mail@savagelove.net

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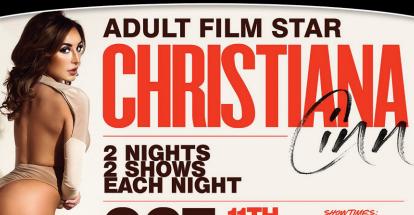
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